

Gazette Supplement, October 7, 1885.

The Dance.

Dancing has been called the "mirth of the feet." It is the one fine art of which we have no account of its origin. There is evidence that man knew how to dance wherever there are human records; in the hieroglyphics of the oldest nations, on Egyptian monuments, in pictures on rocks, in the most ancient writings on parchment and papyrus. The priests of Isis and Osiris danced before their altars, the Hebrew children, when they escaped from Pharaoh, danced to the songs of Miriam, and David danced before the Ark of the Covenant. But suppose we skip history and come down to yesterday. The *Herald* writer saw on Madison street a robust and jolly individual, manifestly in that state of happiness produced by libations of something more potent than water. To give full expression to his eternal delight he began gyrating and dancing to the musical croonings of his own husky voice. There was a happy but vacuous smile upon his face, and his showed him to be oblivious to most things external. With appropriate but by no means graceful gestures he walked around on the pavement, holding his cane for his partner, having no thought for himself and no care for the spectators. Nature was thus vindicating her supremacy and illustrating that, after language, dancing is the one method by which the feelings are expressed, and has its origin in the constitution of humanity. There is not an emotion that has swept the heartstrings but what has found expression through the choreographic art. Love, mirth, martial fury, funeral grief, religion, all have their special dances, and a religious form still survives among us in that eccentric sect we call the Shakers. Among the savages, the glories of the chase as well as the more heroic deeds of war are recounted by means of dancing and besides their war dances the North American Indians have their buffalo dance, the Kamtschatskans their bear dance, and the Australians their kangaroo dance.

CHANGES.

From our own social dances the pantomime and the ceremonial have long disappeared, and little remains but the love of kicking and the love of flirting. No one who dances a quadrille now-days is conscious why he shuffles his feet in one way at one time and another way at another time, if, in fact, he condescends to shuffle them at all. Every motion had a meaning at one time, though the key is now lost. For all that, dancing still has its uses. Is any young man short in his conversational powers, and like Orlando, easily "gravelled for lack of matter?" He can still hold his own with the fair sex if he have but agility, a single conversational formula being adaptable to many partners. Thus he may dance himself into the affections of some maiden fair, though he could never have talked himself there if he had lived a hundred years. How can a lady show the grace of her form so well as in the dance? The "ladies' chain" was invented expressly for that, and very well does it fulfil its purpose.

Most nations have their own peculiar dances, and we, cosmopolitans that we are, have tried them nearly all. The country dance is indigenous with us, or rather brought by our forefathers from England, and its hearty, social fun, its pretty figures, its availability for any number and for all ages, make it a truly happy dance, like the chorus of a song where all the parts come in together. Then there was the stately minuet dance of the eighteenth century which we see occasionally in some old comedy on the stage. That, too, was English, and suited to the English temperament. We read that at a grand ball given in New York on the inauguration of Washington as President, and in his honor, he danced two cotillions and a minuet. We are glad to rescue from the idle worshippers such a bit as this about the Father of his Country, for we have but little other evidence that he was a human being. We know of three occasions on which he swore, and of one on which he laughed uproariously, and these, with his dancing, must convince the most skeptical that he had some of the attributes of humanity at least. Perhaps as time goes on we will find more.

THE COTILLON OR QUADRILLE.

The cotillon, or quadrille, we got from France, the mazurka and polonaise from Poland, the waltz from Germany, though it originated in France some centuries before the Germans adopted it. The German cotillon, which we call "the german," also came from Germany. This is not so fashionable as it was fifteen years ago, but it is a most seductive dance. Schiller describes it:

See how the couples whirl along the dance's buoyant tide, And scarcely touch with winged feet the floor on which they glide. Ours are they flying shadows, from material forms set free, Or elfin shapes, whose airy rings the summer moon-beams see?

Every necessary was called in to beautify its figures. Gay and many-colored streamers and strips of tulle floated about the heads of the dancers, while jingling bells and exploding bonbons kept time with the low and sympathetic music that filled the air like a perfume. To lead the german was a post of high honor, and one who could do it well had no other world of dance to conquer. It required a clear head, a fertile imagination, a graceful figure, a handsome face, a polished manner and a perfect dress. Some of our society young men possessed all these, and were heroes in their day. In the society novels and tales of twenty years ago the hero

was always a man who was unexcelled in leading the german. But the favorite movement of the german was the galop, and its vivacity too often degenerated into a romp and indecorousness, which finally led to its banishment.

The valse, from Vienna, was a popular dance in the ballrooms some years ago, but it, too, has been laid aside in favor of our modern quadrilles, the most of which now have a waltz movement in some of the figures.

THE WALTZ.

The waltz has long been tried, and the poetry of its motion is enticing and seductive, but American girls can never dance it well nor at all complete in it with their German and Scandinavian sisters. And the reason is that Americans fell, or at least half suspect that somewhere concealed in the waltz there is an impropriety, and this restrains them from the abandon that is essential to grace of movement. When an impropriety is felt, for that person it exists, for "as one thinketh in his heart so is he." The waltz, except as retained in the quadrilles, will have to go.

From Scotland come the strathspey, the Highland fling and the Scotch reel, lively enough on occasion, but solemn as the grave when danced by Scotch people to the sound of bagpipes.

And from Ireland the lively jig, in which Pat and Nora try to dance each other down amid much surrounding hilarity. "Well done, Pat."

"Step out now, Miss Brady," with many varied encouragements to increased activity, constantly salute the ears of the dancers, and the fun becomes contagious, while every foot beats time to the music and the dancing.

From Spain comes the fandango, with bells and clinking castanets, and jingling tambourines. This is a love dance, full of beauty and grace, and as well adapted to our morals of climate as that of the Natch girls from India. We can just hear to see it on the stage and that is all.

The polka, the galop, the valse deux temps, the Newport, are all in vogue and help to enliven and variegate the programmes of dancing assemblies, and beautiful enough they are when joined in by bright-eyed, merry maidens and not too solemn young men. But for some young people dancing is a very serious affair, and these we would advise to leave their dancing pumps at home.

But few of the importations have ever become well acclimated, and for real amusement and enjoyment old and young among us still prefer the square and country dances, the "lancers" and the "Virginia reel," "Money-musk" is as potent now as ever, the "pigeon wing" is not entirely effete, nor the "double shuffle" extinct, and the people who cherish these can never become entirely bad.—*Chicago Herald.*

Queen Natalie of Servia.

Through her paternal grandmother, Madame Balsa, the Queen of Servia is descended from one of the most remarkable families in Europe. Historical research has proved beyond doubt that the Roumanian Balsas are direct descendants of the Servian Balsas, who were in the fourteenth and fifteenth centuries ruling prince of Montenegro and North Albania. The Servian Balsas were a branch of the Provencal family of Les Bauls, of which several members accompanied Charles I of Anjou to the conquest of Naples, and established themselves there under the name of Balzs, whilst numerous representative crossed the Adriatic to Servia, where at that time Helene de Courtenay was the Queen. The Provencal Bauls were pre-eminently distinguished for love of poetry. Some were themselves poets, and many a troubadour has sung of the wit and beauty of their women and of the generosity and valor of their men. Adelaide de Bauls was sung by the famous troubadour Pierre Vidal, and Laurette and Phantette de Bauls inspired some of the most beautiful of the troubadour lays. Petrarch's Laura was herself a descendant on one side at least of the Provencal Les Bauls. The picturesque ruins of the old Castle de Bauls are still to be seen in the neighborhood of Arles.

Queen Natalie of Servia has inherited, with the traditional beauty of the des Bauls women, their wit and their religious fervor. Her Majesty has had the good fortune to be educated by an English lady, and as a consequence, speaks English fluently, and has imbibed what some people call "English notions"—viz, she is indefatigable in all sorts of charitable works; educates orphans; helps poor women; supports schools, and encourages national literature and industry. In fact, almost all charitable institutions of Servia are under her special protection. But even in recreations she evinces her English taste, having a passion for garden parties, including croquet and lawn tennis. Needless to add that, as Queen Natalie literally "goes about doing good," she is beloved by all classes of her people.

The merit of tracing the family history of the Balsas belongs to the Servian Envoy in this country, and in Mme. Mijatovich, his wife, an accomplished lady of English birth, who, among other things, has published some successful English translations of Servian epic poetry. The French ancestors of the Balsas had a pedigree going back to the King Balthazar who came to Bethlehem and a star is the principal device in their coat-of-arms. In this connection it may be worthy of mention that the distinctive title of Slav, and notably

Russian, sovereign—Czar—has been wrongly identified with Caesar. The word occurs, on the contrary, in Balthazar and Belshazzar, as well as in the names of many other Babylonian kings, and is of Accadian, that is, Tutarian origin. The Russians adopted the title from the Tartars, and the Southern Slav perhaps from the Bulgars, likewise of Tutarian race. As regards the name Balsa, it may not be uninteresting to mention that there is a tributary King Balaan—the Balaan of the Greeks—spoken of in Babylonian history.—*Life.*

General Advertisements.

Notice!

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Inter-Island S. N. Co

THROUGH TICKETS TO THE VOLCANO AND RETURN can now be had at the office of the Inter-Island S. N. Co. Tourists leaving Honolulu per time table of the "W. G. HALL," will be landed at Punalua, thence by Railroad to Pahala where Horses and Guides will be in attendance. By this route, Tourists can make the round trip to the volcano, giving 4 days to visit the Volcano. TICKETS FOR THE ROUND TRIP, including Horses, Guide, Board and Lodging, \$60. For further particulars enquire at the office of

Inter-Island S. N. Co., Honolulu, Of to J. E. JORDAN, Volcano House, 1885.

TIME TABLE OF STEAMERS

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Steamer "IWALANI"

FREEMAN, Commander. Will run regularly to Manana, Maui, and Kona and Kau, Hawaii.

Stmr. "C. R. BISHOP"

MACAULAY, Commander. Leaves every SATURDAY, at 5 a.m., for Waianae, Waialua, Oahu, and Hanalei and Kilauea, Hawaii; returning leaves Honolulu every TUESDAY, at 4 p.m., and touching at Waialua and Waianae every WEDNESDAY, and arriving at Honolulu same day at 4 p.m.

Stmr. "JAS. MAKEE"

WEIR, Commander. Will run regularly to Kapa, Kauai. OFFICE of the Company, foot of Balaan Street near the P. M. & S. Wharf.

J. E. NA, Secretary. T. R. FOSTER, President. Honolulu, January 3, 1885. 1885

Wilder's Steamship Co

New Route to the Volcano Via Keauhou!

THE STEAMER KINAU, KING Commander, will leave Honolulu on Tuesday, June 2nd, for Keauhou, the New Volcano Landing, and thereafter upon the first Tuesday after the arrival of the Alameda and Mariposa, due here the 5th and 22nd of each month.

We offer passengers THROUGH TICKETS for the sum of FIFTY DOLLARS—ALL CHARGES PAID:—allowing passage to Honolulu at 8 A. M. Saturdays. On Volcano trips, passengers from Lanipahu must take the steamer on up trips. Passengers can remain on board or stop over at Hilo until Friday at 9 A. M., as they choose.

All further particulars given at the office of

Wilder's Steamship Comp'y

Honolulu, June 12th, 1885. 1886

Shipping.

WILDER'S Steamship Company LIMITED.

Leave Honolulu as per the following schedule, touching at Lahaina, Manana, Makoua, Mahanui, Kilauea, Lanipahu, Hilo and Keauhou.

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The Steamer Kinau will make the VOLCANO TRIP, calling Keauhou on Wednesday morning, giving tourists two days and two nights at the Volcano House. When the 5th and 22nd of the month fall on Monday, the Kinau will leave on that day.

TICKETS FOR THE ROUND TRIP TO THE VOLCANO, FIFTY DOLLARS, WHICH PAYS ALL CHARGES.

The Kinau will arrive in Honolulu Sunday mornings on Volcano Trips. On Hilo Trips, will leave Honolulu on Tuesday, and return Saturday morning.

PASSENGER TRAINS connect with the Kinau at Mahanui. The Kinau WILL TOUCH at Honolulu and Paahau on down trips from Hilo, for Passengers, if a signal is made from the shore.

STEAMER LIKELIKE,

LORENZEN, Commander. Leaves Honolulu every Monday at 5 P. M. for Kilauea, Keauhou, Kona, Mahanui, Oahu, and Kau every other week. Hilo, Hana and Kilauea. Returning will stop at the above ports arriving back Saturday morning.

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STMR. KILAUEA HOU,

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DAVIES, Commander. Will leave regularly for same ports as Kilauea Hou.

STEAMER "MOKOLII,"

McGREGOR, Commander. Leaves Honolulu every Monday, at 5 p.m. for Kilauea, Keauhou, Kona, Mahanui, Oahu, Kilauea, Lanipahu and Kilauea. Returning leaves Kilauea Friday, at 9 a.m., for Honolulu, arriving Saturday morning.

The Company will not be responsible for any freight or baggage unless receipted for, nor for personal baggage unless plainly marked. Not responsible for money or jewelry unless placed in charge of the Purser.

All possible care will be taken of Live Stock, but the Company will not assume any risk of accident. S. M. WILDER, President; S. E. ROSS, Secretary.

OFFICE—Corner Fort and Queen Streets, Honolulu, Sept. 10, 1884. 1886

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